

## DESIGN FOR A VILLA IN THE ITALIAN STYLE.



In our notice of the Supplement to Mr. Jordan's "Encyclopædia" last week we omitted the foregoing illustration, being a design for a Villa in the Italian style, and from the prolific portfolio of Mr. Lamb.

### PALMER'S PATENT GLYPHOGRAPHY, OR ENGRAVED DRAWINGS.

Lithography, photography, gypsography, and now glyphography—when will these wonderful-working powers of reproduction have an end?

There is an article in the *Athenæum* of the 21st of January in reference to the art of wood engraving, and we join most cordially with the writer in deploring the decadence which is exhibited in it, by reason of the ascendancy of the mechanical over the mental and intellectual processes. An artist who shall engrave his own design will be more likely to give it that just expression and character which is essential to its fidelity, than by a transference of this duty to a number of mechanical manipulators, who with the labour of engraving a wood block divided amongst them, will give to each part of the draft an individuality instead of to the whole an essential unity. Happily this species of division of labour is not capable of being applied to the higher sections of art any more than it is to poetry. Would it not excite a smile, or a horse-laugh, if it were proposed to train poets as we train artists, without regard, in most instances, to natural gifts or qualifications, and to assign, as is done in the manipulations of a factory, this portion of the theme to one poetaster, and that for another, and so on for a third and a fourth, and for some fifth to dress up the salmagundi into one "tasteful" and composite union?

It was on account of the prevalence of this system of translating and interpreting the works of artists by means of the go-between who may be no artist at all, that we hailed, on its introduction, the Lithographic process; but notwithstanding the many admirable examples of artistic skill which it now and then secures to us, it has not, and, in this age of transition and restlessness, perhaps never will engage the attention of any master mind, so as to give his life to the study and perfection of a style and the formation of a school in lithography; the objection, also, which exists to lithography, because of its inapplicability to typographic workings, must be noted as tending to restrict its advance; but

in this last discovery we appear to regain some lost ground, and along with it an addition of territory. Wood engraving, as we have already shown, has its disadvantages, and certainly, when the artist himself is not the author of the transfer of his own work, it is liable to much of mutilation and marring of effect; but in glyphography we have presented to us the probable union of the advantages of wood engraving and lithography, since it admits of all the facilities of type printing on the one hand, and of the draughtsmanship of the artist on the other.

There is necessarily much to be done in the mechanical system of this new style of art—we mention this because we have heard it objected to on the score of some peculiarities—perhaps they may be called defects—in these its first workings; but what discovery in art or science ever displayed its perfections at first? Artists will have to study the handling and operations, and from experience learn the management of this new process. After this we may calculate on the production of very superior effects, and a development of advantages which it would at present be idle and vain to speculate upon.

The economy of the process is also a ground of recommendation.

Mr. Palmer has published a nicely illustrated tract explaining in his own way what he considers the advantages of his invention, and we learn from this that the necessary tools and plates prepared for working upon with the copper glyphographic blocks mounted for printing are all supplied at the rate of two shillings per square inch, when the size of the drawing runs above four square inches; and at ten shillings the block for blocks of that size and under. But we must make our readers more familiar with the process.

"The artist first spreads upon a blackened plate of metal a very thin layer of white composition; through this he makes the drawing required, either elaborately or otherwise; and from it is taken by the electrolytic process, a perfect cast, which must, of necessity, when printed, transfer to paper a facsimile of the original drawing."

Directions are given in the tract that we

have alluded to both as to this matter to be observed in drawing, and as to taking off-hand proofs from the blocks, and it is truly remarked in one place, that

"Glyphography presents the readiest means of artistic and intellectual amusement, by which a skilfully sketched portrait of a relative or friend, or the scenes of childhood and youth, of voyage and travel, may be multiplied at pleasure by the parlour fire-side; for the Glyphographers may even take the proofs themselves as hereafter described."

We conclude in the full consciousness that we shall, by calling the public attention to this interesting discovery, contribute to the delight of many, and we refer for further explanation to Mr. Palmer's own publication.

MR. BARRY, THE ARCHITECT.—The distinguished architect of the Parliament Houses has had the honour of being elected a member of the Academy of St. Luke, at Rome. This following hard on his election as a Royal Academician at home, is more than gratifying to be, and may be regarded as the augury of other distinctions to which Mr. Barry, by his great industry and talent, has so well entitled himself. Happy that he has thus certified as it were in life, succeeded in attaining "so near to the crowning point of professional competence and fame, let us conjure him, if needs be, to make the power of his elevation conducive to that good for his brother and junior associates, who are struggling in a path, the difficulties of which he knows so well; let him make the bright and influential he has attained to favouring circumstances to the great duty of procuring a proper recognition of the claims of Architecture and its professors to national encouragement and patronage. But we fear him not in this respect, and predict that farther honours await him, of which he will have proved himself as worthy as of those he now enjoys."

### DIMENSIONS OF THE PRINCIPAL BRIDGES IN ENGLAND AND WALES:—

Waterloo Bridge	9 arches.	Length 1,260ft.
Vauxhall do.	9	820ft.
Southwark do.	3	700ft.
New London do.	5	800ft.
Clark Aqueduct (Wales)	10	450ft.
Pontcysyllte (Wales)	12	670ft.
Sankley Viaduct, Liverpool and Manchester Railway	2	550ft.
Weaver Viaduct, Grand Junction Railway	29	1,380ft.